

(A)

VINCULUM SOCIETATIS,
OR THE
Tie of good Company:
Being a Choice COLLECTION
Of the Newest SONGS now in Use.

WITH
THOROW BASS to each SONG for the Harpsichord, Theorbo, or Bass-Viol.

The Third BOOK; With several New Airs for the Flute or Violin.



L O N D O N,

Printed by T Moore, and J Heptinstall, for John Carr, at his Shop at the Middle-Temple-Gate, Anno Domini, MDCXCI.

A Table of the SONGS contained in this BOOK.

A TABLE OF THE SONGS CONTAINED IN THIS BOOK.		
A.	Page	L.
<i>At the close of the Evening,</i>		<i>Love's Infant warmth</i>
<i>Bonny Jockey now with clasping</i>		<i>Let but Corinna pass along</i>
<i>Corinna now you'r young and gay</i>	13	<i>No more, Sir, no more</i>
<i>Cloe the wonder of her Sex</i>	2	<i>O</i>
<i>F.</i>	17	<i>Once slumbering as I lay</i>
<i>Free from Celinda's raging smart,</i>	16	<i>T.</i>
<i>For Honour and Glory</i>	28	<i>The true Sylvia loves</i>
<i>G.</i>	23	<i>'Tis strange, 'tis strange this Heart</i>
<i>Grant ye Gods if I must be</i>		<i>The World was bust'd,</i>
<i>I.</i>	3	<i>W.</i>
<i>I have been told 'tis no hard task</i>		<i>Whene'er those lovely Eyes I view,</i>
<i>In vain I strive my flame to hide,</i>	5	<i>Wild Corinna ne'er believe</i>
		<i>Y.</i>
		<i>Where Beauty with such Charms</i>
		<i>Tet none but perjur'd Damon</i>



Mr. John Eagles.

II.

The God of Love will show his Hate
To those neglected Duties,
And one day make 'em know the Fate
Of wither'd Autumn Beauties ;
And one day make 'em, &c.

III.

Hoping in vain to be ador'd,
Decking each fading Feature,
VVhilst, like Diseases, they're abhorrd,
And shun'd by ev'ry Creature.
VVhilst, like Diseases, they're abhorrd, &c.

the world of infinite

[2]

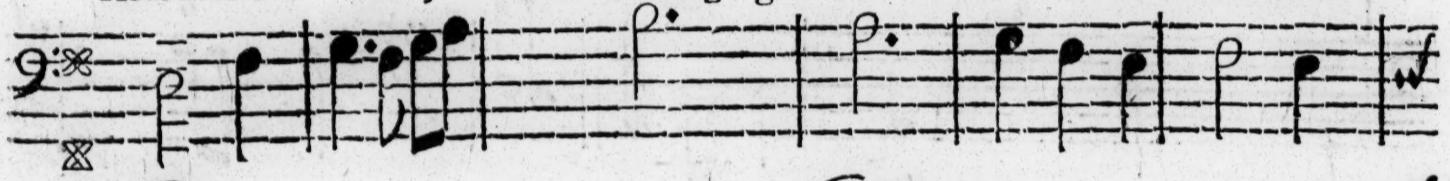
A New Scotch Song by Mr. Mumford.



Bon - ny Joc - key now with clasping and kissing and vows he has seal'd my



Heart for his own, what shall Mog - gy do, how fore - ly she'll miss him when



all her Joys to the Warr will be gone. Tell him I'se flee, and with him I'se



Dee, better in Arms then by absence be slain, and then with my Love



I'se re - - - move to - - ge - ther, we'll go t'en - joy a - bove the



Pleasure Cross Fortune de - nies us be - low.



[3]



I have been told tis no hard task a hopeless Love to quit, but



tho' I vain- ly pit - ty ask I am a Captive yet.



I can no o-ther Choice ap-prove, I can no o-ther Choice ap -



prove, but that I once did make my constant Heart can e - ver Love, my



Constant Heart can e -- ver Love, but ne- ver can for - sake.

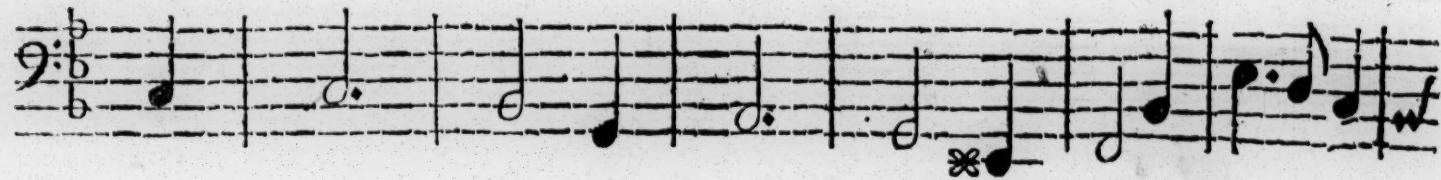


Mr. Ralph Courtevell.

[4]



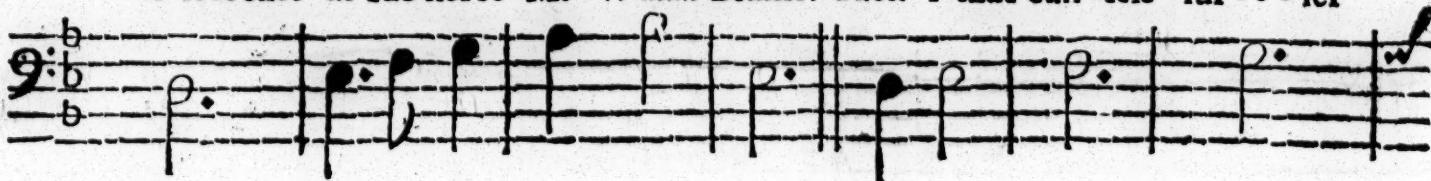
L Ove's In -- fant warmth like dawning light, dif - - - fu - ses through



the sole de - light, but when from that it ri - ses to Ex - tremes,



it scorches as rhe fierce Me . ri-dian Beams: Then I that can less suf - - - fer



pain, than Men born free a Ty-rant Reign, try by some new - er ob-ject to re-



move the dang'rous Torments of Encreasing Love.

Mr. Alex. Damascene.



II.

Yet dare not long that object see
Lest I should lose my liberty,
Be rude like him who only One can prize,
And all the Sex besides that One despise:

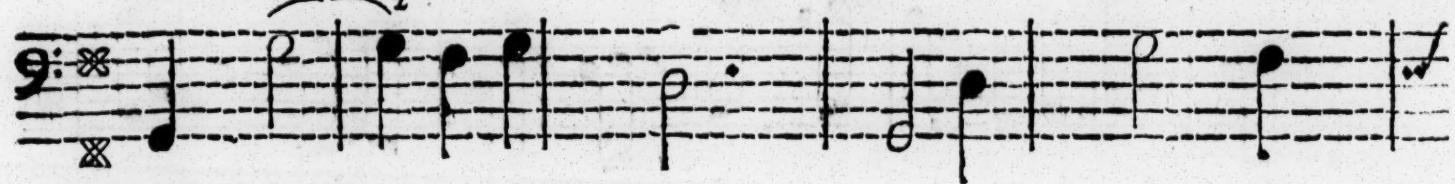
With easie Joys Thousands I view,
But ne're so Frenzy them pursue,
So well compos'd, so temperd's my desire,
Like lambent flames that shine but do not fire:



I N vain I strive my Flame to hide, which will it self Re—veal;



not all my Prudence, nor my Pride, my Paf——



...sion can Con—ceal: For aid my honour



I Re---peat, and on my rea—son call; But Oh! when



Love is mighty great, our Reason's ve---ry small; But Oh ! when



Love is migh—ty great, our Reason's ve — ry small.



[6]



When e're those love-ly Eyes I view, I burn a-way, I burn a-



—way with fierce de — fire; such power — full Influence must sub —



—due, such powerfull Influence must sub — due, and set the Col —



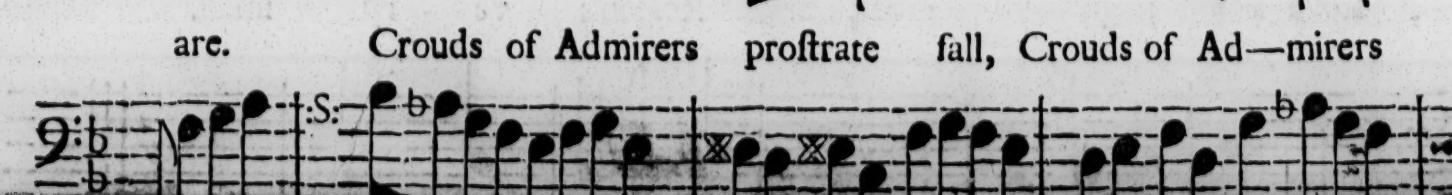
dest heart on fire. *Pla-*



billias sure to Conquer all that know what joyes in Wo — men



arc. Crouds of Admirers prostrate fall, Crouds of Ad — mirers





prostrate fall; in ev'ry place, in ev'ry place, in e———v'ry



place, in e-v'ry place, where you ap——pear: Crouds of Ad——



You are so very Charm-ing fair, such Temp——



ting Fea——tures in your Face; 'tis



sure im——pos——si——ble you were pro——duc'd like us, of



hu——mane race. Then jus——ti——fie your birth Di——



[8]



—vine, in shew-ing pit-ty, in shew-ing pit-ty,



in shew-ing pit-ty, to your slave. Tem-ples and



Al--ters brigh---test shine when Heav'n is kind, when



Heav'n is kind, when—Heav'n is kind and



pleas'd to save. Temples and



[9]



Will Co - rin - na ne're be - lieve the Vows I've oft re-pea - ted,



must I for her e -- ver grieve who dai - ly she's In - trea -- ted —



.... will her Ears be e -- ver deaf un - - to my mournful sound,

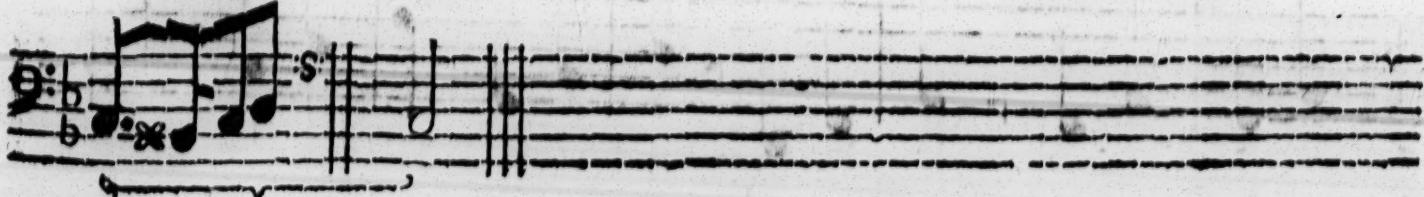


will her Tongue give no re - - - lief to him her Eyes does



wound, wound.

Mr. John Eagles.



D

[10]



Once slumbring as I lay , as I lay with - in my Bed, no Creature with me,



no Crea-ture with me but my Maidenhead, me-thought a Gallant came as



Gal-lants they can do , much , much with young La-dies and with old ones



too , he wood , he sud , at lait he sped , Married me



thought we were and went to Bed, he turn'd to me , got up, with that I



[11]



squeak'd, blush'd and cry'd out, cry'd out and so a - - wak'd.



It wou'd have vex'd a Saint, my Flesh did burn to be so near and miss,



and miss so good, so good a turn ; Oh cru - el Dream , Oh



cru - el Dream, why dost thou thus deceive me , to shew me



Heav'n and then in Hell , in Hell to leave me.



Mr. Samuel Akeroyde.

[12]



THE Crewel Silvia Loves and Burns in Flames she can - - not hide,



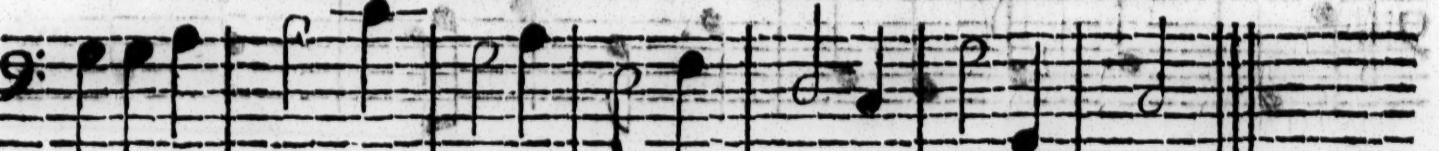
make her dear Thirfis cold Re - turns, Treat her with Scorn and Pride,



you know that Captives she has made, the Tor - ments of her Chain,



let her, let her be once betray'd, or wrack her with dis - dain.

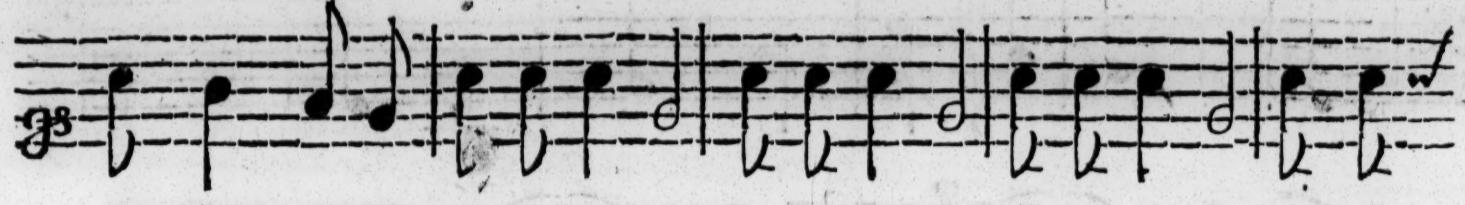


Mr. Moses Snow.

A Catch in Three parts by Mr. Henry Purcell.



AT the close of the Ev'ning the Watches were set, the Guard went



the round, and the tat, tat, tat too; tat, tat, tat too; tat, tat, tat too; tat, tat,



tat too; tat, tat, tat too; I, I, I, I, I, I too was beat; the I, I, I, I,



I, I too was beat. But neat yonder Star ap-pears in the Sky, and tara,



ra, ——————



————— ra is sounded on high; and ta-ra, ——————



————— is sounded on high, we shall soon be releiv'd, then drink, drink a-



way, then drink —————— a-way, then drink, —————— drink,

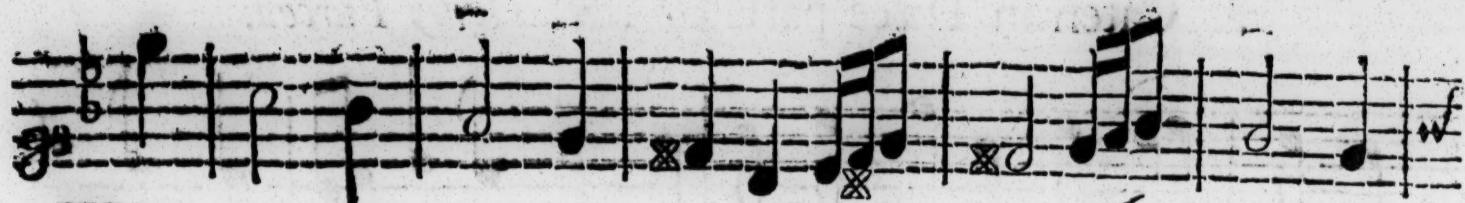


drink a-way, here, her's to you, and to you, and to you; let us



drink, let us drink till 'tis day; Let, let us drink till 'tis day.

[14]



When ere I see young Stophon my Love, oh then more



Joys, a-round me move, than Heav'n can boast a-bove.



Let Big-gots E-ter-nall Em-pire sway, for which they so



Zea-louf-ly pray; if he nere for-fake me, his



kind-ness will make me, more blest than they.



By Mr. Manshopp.

The worlds cheif power's Ambition and Gain,
For which its slaves takes so much pain,
How wretched or how vain.
There's no happy state below the Sky,
But Love can be call'd a true joy,

A handwritten musical score page, labeled '93b' at the top left. The music is written on five staves using a bass clef. Measure 11 begins with a single note followed by a measure of eighth notes. Measure 12 starts with a single note, followed by a measure of eighth notes, then a measure of sixteenth notes, and concludes with a single note.

Tis strange, 'tis strange this Heart with-in my Breast; Reason Opposing,

A handwritten musical score page showing system 6. The key signature is B-flat major (two flats), indicated by a 'b' above the staff. The time signature is common time (indicated by 'c'). The music consists of two staves. The top staff begins with a bass clef, followed by a measure of eighth notes. The second measure starts with a dynamic 'f' (fortissimo) and contains sixteenth-note patterns. The third measure has a dynamic 'p' (pianissimo). The bottom staff begins with a bass clef, followed by a measure of eighth notes. The second measure contains sixteenth-note patterns. Measures 4 and 5 show eighth-note patterns. Measure 6 begins with a dynamic 'p' and contains eighth-note patterns. Measure 7 begins with a dynamic 'f' and contains sixteenth-note patterns. Measure 8 concludes with a dynamic 'p' and contains eighth-note patterns.

And her pow'rs Cannot one sin—gle mo—ment rest; un—less it knows, it

A handwritten musical score page featuring two systems of music. The key signature is B-flat major (two flats). The time signature for the first system is common time (indicated by 'C'). The second system begins with a 76 time signature, followed by a 76-65 measure change, and then a 6 time signature. The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure numbers 76 and 76-65 are written above the staff.

A page from a handwritten musical score. The page features two systems of music. The first system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of two measures: the first measure contains eighth notes and sixteenth notes, with some notes marked with an asterisk (*); the second measure contains a single dotted half note followed by a bar line. The second system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of four measures: the first measure contains eighth notes and sixteenth notes with an asterisk; the second measure contains eighth notes and sixteenth notes; the third measure contains eighth notes and sixteenth notes with an asterisk; the fourth measure contains eighth notes and sixteenth notes with an asterisk. The score is written on five-line staves.

knows what's done in yours. In vain I seek it in your

A handwritten musical score for bassoon, page 6, showing measures 1 and 2. The score is in common time (indicated by 'C') and consists of two staves. The first staff begins with a bass clef, followed by a dynamic instruction 'Np' (Non Pianissimo), and a series of eighth and sixteenth note patterns. The second staff begins with a bass clef and a dynamic 'f' (fortissimo). Measure 1 ends with a fermata over the last note. Measure 2 starts with a dynamic 'p' (pianissimo) and continues the rhythmic pattern. Measures 1 and 2 are bracketed together under the heading '1'. Measures 3 and 4 are also bracketed together under the heading '2'.

A page from a handwritten musical score featuring two systems of music. The first system begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. It consists of six measures of music. The second system begins with a bass clef, a key signature of one sharp, and a time signature of 2/4. It also consists of six measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.

Eyes, which faintly would my fears controul, for Art has taught them

A handwritten musical score page featuring two systems of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The first system consists of six measures, starting with a bass clef and a '9:' time signature. The second system begins with a treble clef and a '6:' time signature. The notation includes various note heads, stems, and rests, with some notes having 'X' marks above them. Measure 7 of the second system begins with a 's.' (sforzando) dynamic.

A handwritten musical score page featuring three systems of music. The first system starts with a bass clef, a 'G3' dynamic, and a 'b' key signature. It consists of six measures of music. The second system begins with a treble clef and a 'C' dynamic. The third system begins with a bass clef and a 'C' dynamic. The score is written on five-line staves.

to Disguise; for Art has taught them to Disguise, which Nature

A handwritten musical score page featuring a single staff in common time. The key signature is B-flat major (two flats). The staff begins with a bass clef, followed by a sharp sign, then a flat sign, indicating a key signature of one flat. The music consists of six measures. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 contains a bass note, an eighth note with a 'x' over it, and a bass note. Measure 6 concludes with a bass note and a bass note with a circled 'x' over it.

A handwritten musical score page featuring two measures of music on five-line staff paper. The key signature is B-flat major (two flats). Measure 11 begins with a bass clef, a B-flat, and a common time signature. It contains eighth-note patterns and rests. Measure 12 begins with a treble clef, a B-flat, and a common time signature. It contains eighth-note patterns and rests. The page number "38" is written vertically on the left side.

made to Ex—plain, Explain the Soul.



Free from Ce-lin---da's ra---ging smart, A---lex---is breast was



peace; Wounded was her more ten---der heart, his har---der



one at Ease. The God that hearts of Rock could shake,



is sure a Coward grown; he ty---ran---ni---ses o're the Weak: he



ty---ran---ni---ses o're the Weak, but dares not strike the strong.



By Mr. Ra. Courteville.



Clo—e the won—der of her Sex, 'tis well, 'tis well her heart is
⁴³
 ten—der: How might such kil—ling Eyes per—plex, did Vir—ture, Vir—ture
⁵
⁶



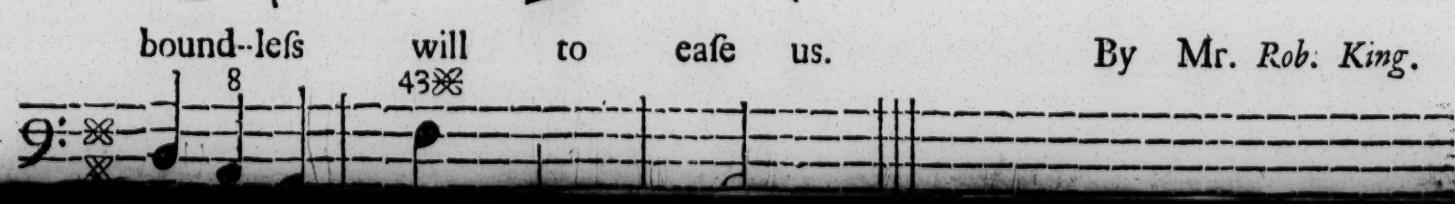
but de—fend her. But nature, mer—cy—full and kind, not bent, not
⁴³
⁸
⁷⁶



bent to vex but please us, has to her bound—less Beau—ty
⁷⁶



Joyn'd a Bound—less will to ease us, a Bound—less,
⁸
⁸



bound—less will to ease us.

By Mr. Rob. King.



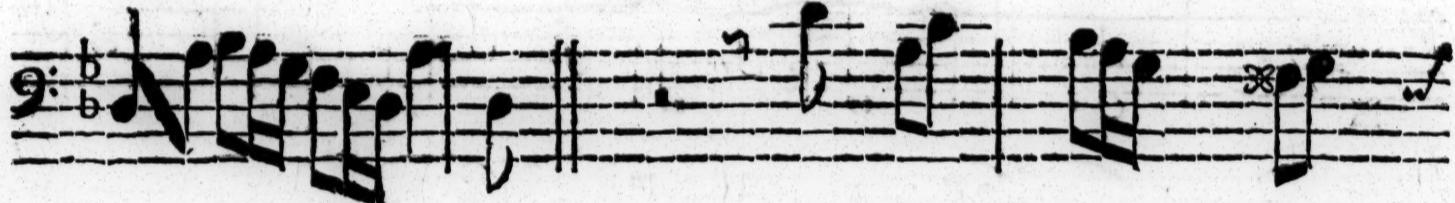
WHere Beauty with such charms does shine, as my poor heart, poor heart has



won; can I the pleasing thought de—cline, tho sure to be, to be un—



done? No, no, no, no, no ra—ther than in



mi—se—ry from your fair Eyes to Live; No, no, no, no, no rather



than in mi—se—ry from your fair Eyes to Live, be it my gent—



ler lott to dye by the soft wounds, soft

 wounds, by the soft wounds they give: No, no, no, no be

 it my gentler lott to dye by the soft wounds they give? No,

 no, no, be it my gentler lott to dye by the soft

 wounds they give.

By Mr. Rob. King.

The world was hush'd, the world was hush'd, and na--ture
 lay lull'd——— in a soft, in a soft, soft re—
 pose; the world was hush'd: As I in tears Re---flec---ting
 lay, on Cintbia's faith—less, faith—less, on Cintbia's faithless,
 faith—less Vows; on Cintbia's faith—less Vows. The
 God of Love, the God of Love, of Love all gay ap—pear'd,



all gay ap-pear'd; to heal my wound — — — ed



heart, to heal my wound-ed heart; new pangs of Joy my Soul en-



dear'd, and pleasure, pleasure charm'd each part. Fond man, said



he, here end thy woe, till they my Pow'r, till



they my Pow'r and Justice know; the Cruel Sex will



all doe so, will all, — — — will all doe so.





LET but Corin-na pass a-long, a Thousand Shepherds hearts she

76



gains ; she's the soft Sub-ject, she's the soft Sub-ject of each

86



Song, that's sung up—on the plea-sant Plains. She's gay and



young as is the Spring, more Char — — ming than the Queen of

43



Love; sweeter than An-gels does she Sing, and plea-ses more than Joys a-bove.



The Second Part.



Y ET none but Per-jur'd Da-mon, e're the love-ly Char-ming





Maid cou'd move; he un—did the un—hap—py Fair, and taught her



ten—der heart to Love: Then left her whilst she sighs, whilst she



sighs——— in vain the sighs, in



vain, and curst the hour and fa—tal day, that first she



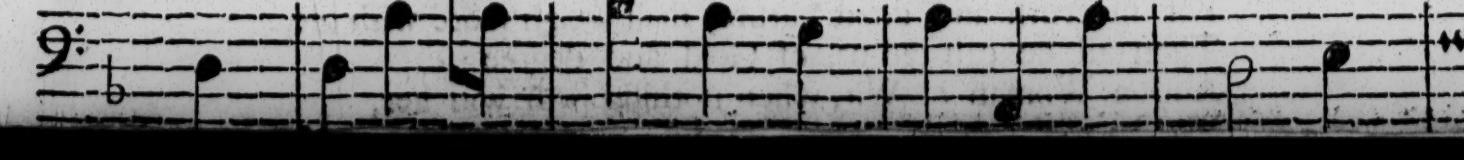
saw her faith—less Swain, that did her Li—ber—ty be—tray.



By Mr. John Freeman.



G Rant ye Gods if I must be to Hy—men a slave, that the





Man I shall wed, be no Fool nor a Knave: if a Dunce he'll be



Jealous, and that will un— doe me, for 'tis odds but I yeild to the



first that will woe me: She that's linkt to a Rogue, Lord have mer—



— cy up— on her, Lord have mer-cy up— on her; for who can be Juſt?



for who can be Juſt to a Man with— out Honour?



By Mr. Ra. Courteville.

Let him I must take then for better for worse,
Be honest and Love me, a fig for his Purſe;
For his truth and good nature, ſhall weigh more with me,
Than all he can tell us, of Gold and degree:
And a Woman of Wit, when nothing will win her,
Will be of this mind.

A Dialogue sung by Mr. Boman & Mrs. Butler in Sir Anthony Love.

eyes, which thus you so of-ten, so of-ten re-peat; 'Tis you are too

blame who foolish-ly claim so fil-ly, so fil-ly a lean Sa-cri-fice, but

Lovers who Pray must al-ways o--bey, and bring down their

H

H

H



Knees and bring down ----- their Knees and their Eyes, of



late ye have made de - votion a Trade in Loving as well as Re -- ligion , but



you cannot prove through the A - ges of Love a - ny Worship was of fer'd, any



Worship was offer'd but one , that one let it be in which we a --

jud 4:3



gree, leave Forms to the Maids who are younger, we're both of a mind , make

4963



haft and be kind, and con - ti - nue, con - ti - nue a Goddess no longer



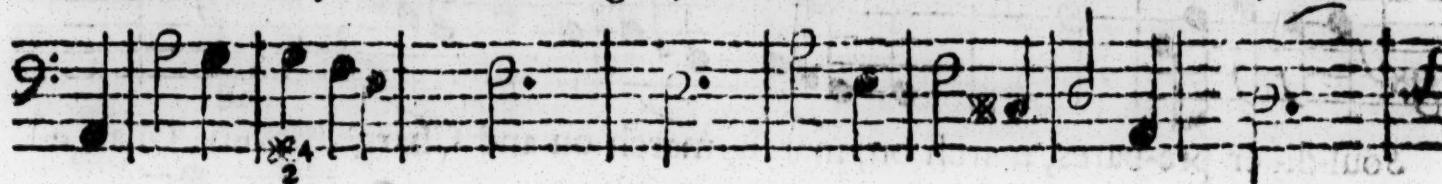
Chorus.



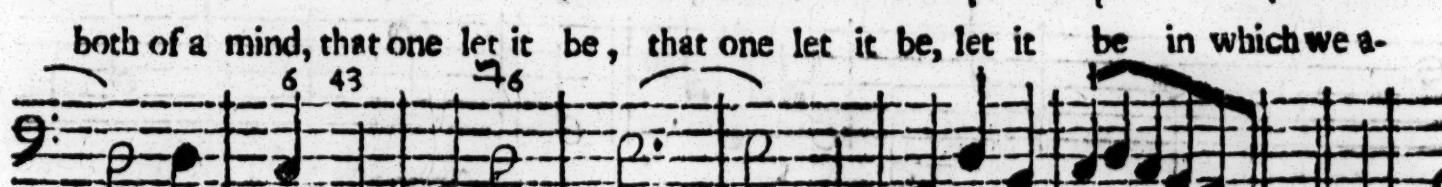
we're both of a mind, that one let it be, in which we a-



that one let it be, in which we a - gree, we'r both of a mind, that one let it be, we're



gree, we'r both of a mind, that one let it be, that one let it be, in which we a-



gree, we'r both of a mind, make hast and be kind, make hast



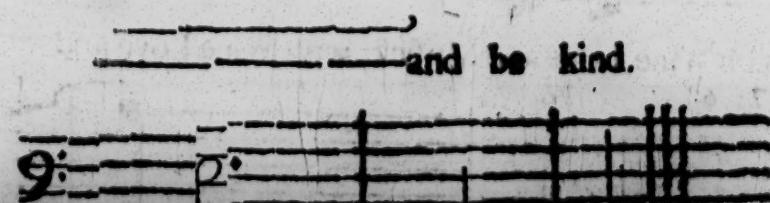
gree, make hast and be kind, we'r both of a mind, make hast



and be kind.



Mr. Henry Purcel.



and be kind.



FOR Ho - nour and Glo - ry, For Honour and Glo - ry the



Soul-di-er pre-pares, march on, march, march on and Charge bravely, Charge



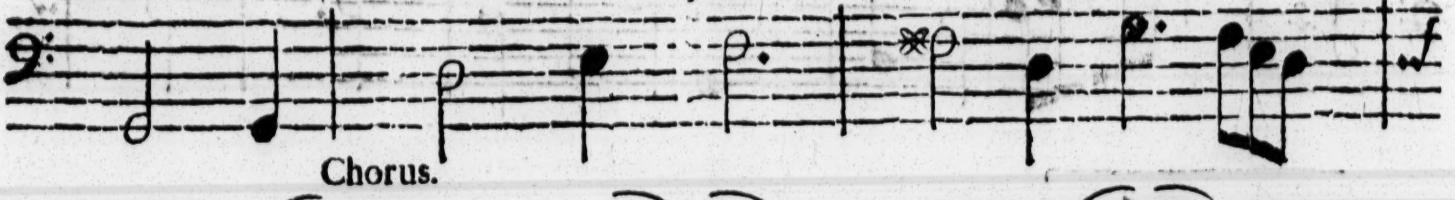
brave - ly is the cry of the Wars. VWhen the He - ro had



won great Fame and Re - nown, he straight Tum - - - bles down, down,



down with a knock on the Crown, and his Va - - lour is scarce a days



Chorus.



talk for the Town. Then with Love, Wine and Musick, with Wine Love and Mu sick,



Then with Wine, Love and Musick, with Wine Love and

7 6 7 6





Then with Love Wine and Musick; with Love Wine and Musick let's our



Musick; Then with Wine Love and Musick, with Love Wine and Musick



Sen — ces em — ploy;

Laugh — — — at danger,



let's our Sences em-ploy: Laugh, — — — laugh at danger, Laugh,



Laugh, — — — Laugh — — — at danger and trouble, and follow,



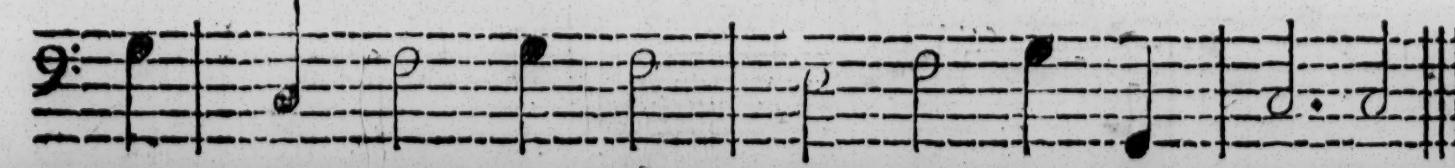
Laugh, — Laugh at dan—ger and trouble, at danger and trouble,



and Fol — low, fol — low, and fol — low, follow true joy.



and Fol — low, follow, and fol — low, fol — low true joy.



[30]

Saraband.

By Mr. R. Courterville.

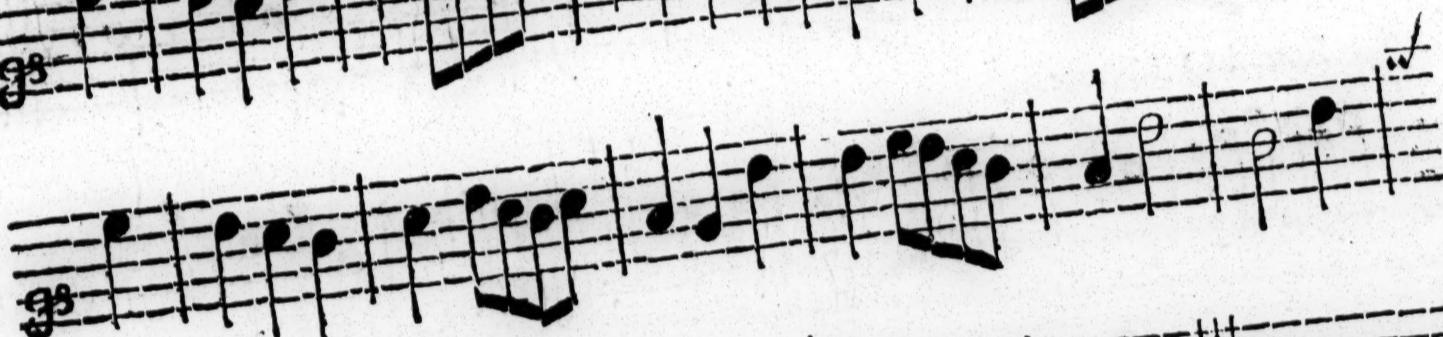
Bore.

Almane By Mr. Akroyde.

4



Minvet.



Hornepipe.



Almane by Mr. Banister.

Round O Minuet.



Slow Tune by Mr. Purcell.



Prelude by Mr. Courteville.



By Mr. Mumford.

[30] - 33 [30]

- 6 -

Scotch Tune by Mr. Keene.

12



Mr. Keene.

13



14



